

W H
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Michigan State University
Wharton Center & Department of Theatre

Young Playwrights Festival

Student Information Packet

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WHARTON CENTER
INSTITUTE FOR
ARTS & CREATIVITY
SUPPORTED BY MSU FEDERAL CREDIT UNION

Michigan State University
750 E. Shaw Lane, East Lansing, MI 48824

2018-2019 YOUNG PLAYWRIGHTS FESTIVAL – FREQUENTLY ASKED QUESTIONS

What is it?

Michigan high school students write and submit original one-act scripts to a juried competition. Twelve semifinalists will be chosen to work with a faculty mentor to revise their scripts for a second reading. Six finalist scripts will be selected from the second reading to be produced and performed at Wharton Center by MSU Theatre Department student's preceded by a mentoring process. For more information on the mentor process, please see the included Mentor Description page.

What are the awards?

All 12 semifinalists will receive certificates of participation.
All 6 finalists will receive certificates of participation and a \$200 award.
The remaining 6 semifinalists will each receive a \$100 award.

How can students learn to write scripts?

Visit Wharton Center's website for a listing of resources, playwriting tips and comments from participants in the Festival www.whartoncenter.com/ypf

What is the schedule of events for the Festival?

- | | |
|--------------------------------------|--|
| Dec 3, 2018 | -Deadline to submit scripts (electronic date stamped) |
| January 2019 | -Twelve semifinalist scripts chosen
-Playwrights work with faculty mentor, Dr. Daniel Smith, Professor of Theatre at MSU, to further develop scripts for a second reading |
| Feb 25, 2019 | - Six finalist scripts selected to be produced on stage and playwrights are assigned a professional theatre mentor |
| April 22, 2019
4:00-6:00PM | Monday
-Finalists and directors meeting |
| May 10, 2019
5:30-9:30PM | Friday
-Dinner meeting and dress rehearsal runs (MANDATORY) |
| May 11, 2019
2:00-4:00PM | Saturday
-Free public performance of six finalists' plays at Wharton Center (MANDATORY)
-Post performance reception, recognition and awards ceremony |
| 5:00-9:00PM | -Forum for playwrights, directors, actors to assess the work of all plays in a moderated session — (MANDATORY) |
| May 13, 2019
10:00 AM | Monday
-Free high school performance of six finalists' plays at Wharton Center |

For more information download forms at www.whartoncenter.com/ypf.

Scripts & forms may be submitted to: laurie.briseno@whartoncenter.com. Phone: (517) 884-3141.

2018-2019 YOUNG PLAYWRIGHTS FESTIVAL – Mentor Description

What is the professional theatre mentoring aspect of YPF?

Mentors are directors or playwrights from Michigan and around the Mid-West who are currently working in the professional theatre and have had experience working with young people. Once the six finalists are selected they will be assigned a mentor. For the next 4-5 weeks playwrights and their mentors will work to make revisions in the script. Communication will be by email, phone or both. While everyone has time constraints it is assumed that mentors and playwrights will spend about 2-3 hours a week working together with the playwright spending some additional time outside of those discussions to revise the play. Once the revisions are completed the revised plays will be sent to MSU Dept. of Theatre in preparation for rehearsals. Playwrights are required to revise their plays during this process. Refusal to work with the mentor and revise the play could result in withdrawal of the play from the festival.

- At present the mentors for 2018-19 are: Janice Akers, Artistic Director, Theatre Emory, Emory University; Joe Giardina, New York City Theater Artist; Eric Gilde, NYC-based Actor and Playwright; Ken LaZebnik, Playwright and Screenwriter; Dionne O'Dell, MSU Department of Theatre; Elizabeth Wong, LA-based Playwright.

What is happening during the weekend of May 10 and 11, 2019?

On Friday, May 10, mentors will gather at the Wharton Center with their playwrights to meet each other and then watch a dress rehearsal of their play. This will be followed by a period of discussion about seeing the play for the first time. This will be an evening session. On Saturday, May 11, playwrights and mentors will watch the public performance of the plays at 2:00pm. This will be followed by the awards ceremony. From approximately 5:00pm to 9:00pm all playwrights, mentors, directors and actors will meet for an ARTIST'S FORUM where each play and production will be discussed. The forum will be moderated by one of the mentors. We will provide a light supper and beverages during this event. Finalist playwrights may invite up to four guests to attend the May 11th ARTIST'S FORUM.

ALL SIX FINALISTS WILL BE REQUIRED TO ATTEND BOTH SESSIONS ON

MAY 10 & 11

2018-2019 YOUNG PLAYWRIGHTS FESTIVAL – FESTIVAL HIGHLIGHTS TIMELINE

September – November

Visit www.whartoncenter.com/ypf for playwriting tips and a downloadable Student Information Packet that includes entry rules, required forms and a sample script format.

Monday, December 3, 2018 – Script Entry Deadline

- Scripts must be submitted electronically by Monday, December 3, 2018.
- Application forms must be signed by student, sponsoring teacher and parent or guardian and returned with scripts. Fax or scan is acceptable. Scripts must be submitted via email as original documents.
- Playwright must be a Michigan high school student in grades 9–12 to enter.
- Scripts must be original works.
- See Script Submission Rules for complete details.

January 2019 – Twelve semifinalist playwrights chosen to work with faculty mentor, Dr. Daniel Smith, Professor of Theatre at MSU, to prepare their scripts for a second reading.

February 25, 2019 – Six finalist scripts selected to be produced on stage

- Playwrights are assigned a professional mentor.
- Auditions, casting.

April 22, 2019, 4:00 – 6:00PM

- Finalists and directors meet to discuss scripts.

May 2019

- **Friday, May 10, 2019, 5:30 – 9:30PM (Attendance required)**
 - Playwrights and mentors dinner meeting
 - Attend final dress rehearsal
 - Discuss rehearsal with mentor and prepare for Saturday
- **Saturday, May 11, 2019, 2:00PM – Free Public Performance (Attendance required)**
 - Pasant Theatre, Wharton Center for Performing Arts
 - Post-performance reception, recognition and awards ceremony
 - 5:00-9:00pm-Forum for playwrights, directors, actor's to assess the work of all plays in a moderated session. Light dinner provided.
- **Monday, May 13, 2019, 10:00AM – Free High School Performance**
 - Pasant Theatre, Wharton Center for Performing Arts
 - School Reservations due by May 1, 2019

**WHARTON CENTER INSTITUTE FOR ARTS & CREATIVITY &
MICHIGAN STATE UNIVERSITY DEPARTMENT OF THEATRE**

2018-2019 YOUNG PLAYWRIGHTS FESTIVAL - SCRIPT SUBMISSION RULES

- Eligibility:** **Each participant must:**
- Be a Michigan high school student in grades 9 – 12.
 - Be sponsored by a teacher willing to serve as the liaison between Wharton Center, the school, and the student applicant.
 - Submit an application form with script. Parent, sponsoring teacher and student signatures are required.
 - If you are selected among the six finalists:
 - You must be willing and available to work with a professional theatre mentor for 4-5 weeks prior to rehearsal.
 - You must attend a dress rehearsal of your play on **Friday, May 10th** and the public performance on **Saturday, May 11th**, followed by an Artist's Forum from 5:00-9:00pm (See FAQ for details).

- Guidelines:** **All plays must:**
- Be original works.
 - Have no more than 4 characters.
 - Require only simple props, costumes, settings, and effects.
 - Have a maximum length of 12 pages.

Format: Scripts must be submitted as a Word document with pages numbered (****No student names on scripts as they are sent to judges anonymously**).

Email scripts to: laurie.briseno@whartoncenter.com
Michigan State University
Wharton Center for Performing Arts
750 E. Shaw Lane
East Lansing, MI 48824-1318

All entries must be submitted electronically/postmarked by Monday, December 3, 2018.
Failure to meet any of the rules or guidelines will be grounds for disqualification from the festival. Judges' decisions are final. Awards are not transferable.

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September 2018

Dear Playwright,

As you prepare to write and submit your play I encourage you to take a few minutes to read a play that we produced as part of the Young Playwright's Festival in 2013. It was written by Hanel Baveja, then a high school student at Huron High School in Ann Arbor. By reading her play, *THE PROPERTY LADDER*, it may help you in thinking about story, dialogue, themes and character development. The play is not overwritten yet sufficiency tells the story with enough detail to make the characters real while captured in an intriguing story.

This does not mean you have to write a play in this "style". You are perfectly free to choose any style or genre you want (comedy, satire, farce, drama, docudrama, theatre of the absurd, etc...) based on any subject matter you are interested in. Hanel's play is just an example of a well-defined script.

In addition to reading Hanel's play, I encourage you to read or see as many plays as you can before you write. You may find a particular play or playwright that inspires you. Good luck on your play. I look forward to your submission to the 2018-19 Young Playwright's Festival!

Best,



Bert Goldstein, Director
Wharton Center Institute for Arts & Creativity

W H A R T O N C E N T E R
I N S T I T U T E F O R
A R T S & C R E A T I V I T Y
S U P P O R T E D B Y M S U F E D E R A L C R E D I T U N I O N

Michigan State University
750 E. Shaw Lane, East Lansing, MI 48824

The Property Ladder

By: Hanel Baveja

SETTING

A real estate office, seventh floor. Near New York; maybe Long Island.

CHARACTERS

Todd – boss of real estate company, slightly greying, nicely dressed, the kind of man who doesn't wait for anyone.

Colin- tall and lean, obviously dressed to impress, younger than Todd.

Cassandra- beautiful, dressed in very expensive clothing with very good taste, fairly young.

Aila- receptionist, demure, clever, plain, any age.

ACT ONE

Scene One

Midday. On SL, COLIN is in his cubicle, silently on the phone with his client. After a moment, AILA gets up and knocks on the door of TODD's office, where he is sitting and typing.

AILA

The sales reports are here, sir.

TODD

Good. Set them on my desk, please. I'll take a look at those later. (beat) Or should I look at them now?

AILA

Sir, it's Colin. He is...doing very well. He umm..he has the highest sales curve of...I think of anyone on the floor.

TODD

Colin, did you say? Tall guy? Rather high pitched voice, a bit eager?

AILA

Do you want to speak to him?

TODD

Yes, I think I will. We haven't promoted anyone in a while.

AILA

Two months, sir. I'll send him in.

TODD

Good, will you? I know just the thing to... kill two birds with one stone. Something like that.

AILA

Understood, sir. I'll call him in.

exits

COLIN (on the telephone)

-Yes, of course, Mrs. Branson- I'll send over the paperwork today. You have a wonderful day.

AILA

Did you just close the colonial on Parkway?

COLIN

Yes, to Mrs. Branson. She's a real piece of work- her husband is *absolutely* insane, and you should see the daughter. Just like her mother. Mundane clients seem to be an endangered species lately.

AILA (receiving phone call)

Colin? Todd wants to see you in his office.

COLIN

Now?

AILA

Yes. Now.

COLIN

Thank you. How do I look? God, I'm sweating like a twelve year old. Do I look okay?

COLIN walks over to TODD's office. Deep breath. Knocks on window.

COLIN

Sir, you uh- you wanted to see me?

TODD

Yes. You can sit. (beat) I'm going to be rather frank with you. I've been reviewing your file, and you seem to have closed more leads in the last month than everyone else has done in the last quarter. Your sudden...dedication to your job has not gone unnoticed.

COLIN

Thank you, sir.

TODD

You see, Colin- I've called you in here because I'd like to make a deal with you. My fiancée and I have been looking for a new house, and I've finally found the perfect house- perfect location, everything. It's private. Top of the list- well, it's been removed from the list because, well, I want it.

laughs

Now here's where you come in, okay? Are you listening, Colin? Good. You know, I'm a very busy man. My fiancée, she's very..hard to please. She's full of contradictions. Yes, that's the word. Contradictions.

COLIN

With all due respect, sir, I've never sold a house cold.

TODD

Lie and say you've seen it, always. I believe certain people should be lied to regularly, as habit.

COLIN

But, sir-

TODD

Colin, let me tell you something. At the end of the day, it comes down to the numbers. It's the numbers game. Get in or get out. Doesn't matter how good of a person you are. Doesn't matter if you're the kind of guy who would stop and pick up a puppy off the road or the kind of guy who would run it over with his car. All that matters, *really* matters, are your numbers at the end of the day. How many houses you sell.

I don't care if the basement is leaky or if you have to fudge the mortgage numbers. You have to look people in the eye and lie to them. Tell them whatever they want to hear. Tell them the neighborhoods going up. Tell them the crime rate is zero. Tell them you're meeting twenty-nine different buyers after this meeting and it'll be gone by the end of the week. You think it actually matters what the house looks like? Your job is to paint a picture, to put rose-colored glasses on your clients so quietly they can't even tell that they're wearing them.

You don't like that? You're too moral, too nice of a guy to look a woman in the eye and lie straight to her face? Get out, then. Welcome to the rat races, buddy, we're all in this. Welcome to the numbers game.

So this is it. You only need to convince her to let me buy the house. And, if you can do this, I will promote you. Look, I'm not saying this is easy. This is the company level promotion- most people won't get it until their second or third year, tops. We're not going to give this promotion to just *anybody*. Sound good?

COLIN

Yes, sir. Thank you – I promise, you won't be disappointed.

TODD

Here – is the key, and the file. 3775 Parkway. You'll meet Cassandra in half an hour.

COLIN

Cassandra?

TODD

Yes, that's what I said. Try to keep up. I have a couple lunch meetings in the city, so –

COLIN stands up, holds door open for TODD as he rushes out. COLIN stands for a moment, looking out the window. AILA enters, tidying up.

COLIN

(Looks out window. Beat)

Look at the sky – all the purpley pink. Have you ever seen anything so magnificent? I didn't know Todd had such a nice view.

AILA

Yes, the pollution from the auto plant does tend to make pretty colors this time of day.

AILA exits, and with a pleased sigh, COLIN sits down on the couch, and opens the file.

Scene Two

In the house. COLIN is taking off his shoes when CASSANDRA rings the doorbell. Long pause, as they avoid eye contact. Set-up of house is up to the director; can be a blank space, as they describe the imagery.

TODD

Hello/

CASSANDRA

How are you?

(beat. both laugh, nervous)

I thought it was you.

COLIN

You've dyed your hair.

CASSANDRA

Don't you like it?

COLIN

Of course I do. It's just – different. I mean, I haven't seen you since-

CASSANDRA

You wanted me to dye it for ten months, remember? After we watched that stupid movie with Marilyn Monroe. I thought it would make you laugh or something. *(beat)* Are you alright? You look sick.

COLIN

I feel sick. *(beat)* Do you remember when we first met?

CASSANDRA

Of course.

COLIN

I smiled at you, and you threw up.

CASSANDRA

Aren't you going to invite me in?

COLIN

Of course. Sorry. How - have you been? Todd is a great boss. The best.

CASSANDRA

Great. I know, he's..great.

COLIN

Todd loves the house.

CASSANDRA

Of course he does. I think it's too dark. There are lots of windows, but there's never enough light in the house – something to with the way the walls are shaped, he says. Have you seen it?

COLIN

(beat) No.

CASSANDRA

What? Why would he ask you to sell it to me then?

COLIN

Well. Don't tell him this, but he's going to promote me. If you buy the house, I mean. I mean, I wasn't supposed to tell you that. He seems to think you have a bit of a soft spot.

CASSANDRA

A promotion? You're up for a promotion?

COLIN

Yes. So if you'll just let me point out a few features – the floorplan features over twelve different rooms on the main level alone, and -

CASSANDRA

I don't like it. It's claustrophobic. There are too many rooms and not nearly enough windows. And...it feels dusty. Some houses make me feel so trapped. A prison.

COLIN

How can it be a prison? The beach! It has a lovely view of the beach-

CASSANDRA

-Sand! What a novelty-

COLIN

-the entire foyer has ten foot ceilings, it's- palacial/

CASSANDRA

Pretentious/ (beat) Pretense squeezes out of that foyer like stomach fat. The higher the ceilings, the lower the morals of the people who live under them. Don't you think?

COLIN

We had a ground level apartment.

CASSANDRA

Yes, and you hated it.

COLIN

It was very - flat.

CASSANDRA

You always looked so miserable inside it.

COLIN

I lived with it though, didn't I. For you. God, I would have lived with anything for you.

CASSANDRA (suddenly)

Except marriage, clearly.

COLIN

Cassandra-

CASSANDRA (suddenly)

Are you happy, Colin?

COLIN

I'm not unhappy. It's almost the same thing, isn't it?

CASSANDRA

I'm thinking of dying my hair again. What you think?

COLIN

Don't change the subject.

CASSANDRA

What do you think?

COLIN

I couldn't care less. Hair is hair is hair, really. It falls off, it grows back. Like – grass, or something. Now I'm changing the subject. Why *don't* you want to move here?

CASSANDRA

It means moving away from everything I know. The city, the people, the constant noise. There's never a moment of silence. Out there, it's...it's on the ocean, just two people. It's what old people do when they retire and have had enough of city life.

COLIN

Have you been upstairs? The floors are gorgeous, antique mahogany. You've always liked wood floors.

CASSANDRA

Yes, Todd had the workmen dig up the beautiful carpet in the study because he likes the way the wood looked, all scratched and dark. I've never understood why some people pay so much for damaged things.

COLIN

You used to hate carpet – remember- we had that cream spread everywhere? Except for the red tiles in the kitchen.

CASSANDRA

That wasn't carpet, it was linoleum.

COLIN

The house has five bedrooms, here, this one is the master suite-

CASSANDRA

You could fit five of ours into here, don't you think? It was only a two bedroom apartment, after all...

COLIN

It's a beautiful room – crown molding, space to put a few bookshelves and armchairs over here-

CASSANDRA

Besides, what are we going to do with four extra rooms? Oh – I didn't mean –

COLIN

It's – fine.

CASSANDRA

Whoever did end up renting the apartment next? I don't think I ever found out –

COLIN

It was the Parkinson's – the couple with the three-year old, the little blond boy.

CASSANDRA

That room, they would have had to redo it for a boy. He probably hated the walls – we painted them pink and yellow, remember? Like those little cakes, your favorites –

COLIN

Hampsteads cakes. They tasted like lemonade.

CASSANDRA

Right. I dream about her sometimes. How she's eight and wants us to paint over the dancing animals near her bed. Maybe she likes to paint. Maybe she likes to read. All I know is – I love her, and, she's beautiful.

COLIN

Your smile is still the same – it's beautiful and sad. Just like your eyes, just like a fire. She would have had your eyes, I'm sure of it. (beat) Have you seen the study? You can see the ocean from the third floor. It's a beautiful view.

CASSANDRA

Yes, but I can see the sky from every room in our current house, what's the difference?

COLIN

The ocean is....a force. It can....carry you away. To anywhere.

CASSANDRA

Oh darling, not here. Ten feet, maybe. The tides aren't strong enough.

COLIN

It can carry pieces of you.. A letter...or a photograph. All your skeletons. You could let all of your skeletons, all of the lives you're not living float away from you until they're just specks in the distance like stars. I wish I could. God, I wish I could.

beat

You would be so close to the ocean - you could go everyday if you felt like it. Wouldn't that be nice? Being so close to the ocean? It's romantic, after all. Terribly, tragically romantic.

CASSANDRA

I wish you wouldn't speak to me like you're trying to sell me a house.

COLIN

Forgive me darling, but I am trying to sell you a house.

CASSANDRA (sharply)

You're trying to skip two ropes at once. Careful, or you'll get hanged.

COLIN

Don't be horrible.

CASSANDRA

I'm not buying the house.

COLIN

You will.

CASSANDRA

I refuse to.

COLIN

You will.

(beat)

You're a terrible liar, Cassandra.

CASSANDRA

walking

Do you hate me yet?

COLIN

I never blamed you, you know.

CASSANDRA

That was the worst part. We never even saw her, Colin. I would give anything to be able to go back and hold her. How could I live with myself after what happened?

COLIN

So you decided that not living with me was nearly the same thing.

CASSANDRA (with some kind of heartbreak)

You're happy now. Look – you're up for a promotion. It's fantastic news. When we were married you couldn't even keep your – sock drawer tidy.

COLIN

(beat)

I suppose he buys you lots of nice things.

CASSANDRA

Does that hurt your feelings?

COLIN

Not at all. Just an observation. I'll bet Todd has a drawerful of socks that he keeps so organized you could just die. I'll bet he washes each pair by hand. I see it now – they're organized in alphabetical

order, argyle in the front, then black plain, then black ribbed, all the way to yarn ski socks. The whole way thorough they're organized short to tall from left to right. I'm – sorry. I'm not trying to be rude. You seem happier, that's all.

CASSANDRA

I am. Thank you.

COLIN

Full of *joie de vivre*. Flushed, fresh faced...luminous. You're glowing.

CASSANDRA

Thank you.

COLIN

You look fatter, too.

CASSANDRA

Don't be an - asshole.

COLIN

Has he been feeding you well? Champagne and caviar seven days a week?

CASSANDRA

Don't be nasty, Colin.

stands up, moves over to window

You're still in love with me, aren't you?

(beat)

Aren't you?

COLIN

I think I love you, yes. I don't think I'll ever stop loving you, really. But you're engaged, darling- I hardly think I'm *in* love with you.

CASSANDRA

Yes, I am engaged, aren't I?

COLIN

Is it different, the second time around?

CASSANDRA

Not really. It's Todd's fourth.

(beat)

COLIN

Four, fourteen, forty. Tell me darling, is it strange having four ghosts of past lovers around every time the two of you are whispering to each other? Assembling next to you in their finest jewels every time you go to a party?

CASSANDRA

Shut up.

COLIN

I'm sorry. I'm sorry. I'm sorry. I'm horrible, I know. But I love you. I love you.

CASSANDRA

He's funny, you know. He's hysterically funny. He makes me laugh so hard sometimes I feel like crying.

COLIN

Is that good?

CASSANDRA

I can't even look at you. I don't even know you. Todd would never say such horrible things to me. You're right about something though. This house, it's beautiful. I thought it was missing something before, something I couldn't find a name for yet. I know it now. We never found it. I'll call Todd after our meeting. He will be so - happy.

COLIN

The nurse who came into the waiting room to wake me up had red hair and smelled like cigarettes. They needed my permission to remove the fallopian tube. I followed her to a - a glass window, and I looked at you, lying there. You looked so small against the pillow. I told them to do whatever they needed to do.

(deep breath)

Our baby was a girl. The first time I saw her, she might have been sleeping. Her hair was more yellow than brown. When I held her in my arms, she was so light. It felt like I wasn't holding anything at all, let alone a person.

I never got to see her eyes.

Scene Three

COLIN is sitting dumbstruck on the couch, stands up as TODD enters

TODD

Well, congratulations, Colin. You've done the impossible; you've won over my fiancé. I must say, I'm impressed.

COLIN

It's a beautiful house.

TODD

It is, indeed. Well, I have some good news, Colin. You are going to receive the company level promotion – and all it took was a few good words from me and I've managed to get you a position as head of our Ithaca branch.

COLIN

Ithaca?

TODD

Oh, you're going to love the city. Prime housing markets, even better than here. It's scenic, beautiful – the perfect place to settle down.

During the next part, Aila comes out, clears everything from Colin's cubicle, and fill the office with balloons and a cake.

COLIN

That's a lot of balloons, you really didn't... How many are there?

TODD

One for everyone house you've sold. I don't think anyone else has had this many, ever.

TODD exits briefly, and enters, carrying a cake

Here it is. The ice cream cake. It's always my favorite part. Aila, cut him the first slice. Colin, I ordered chocolate, I hope you don't mind.

(beat)

Cassandra said it was your favorite.

Blackout

2018-2019 YOUNG PLAYWRIGHTS FESTIVAL - APPLICATION

STUDENT INFORMATION (PLEASE NOTE PREFERRED CONTACT METHOD WITH AN *). It is crucial that directors be able to reach you during rehearsals for any questions they may have regarding your script. They will try to reach you at the preferred method you have marked with an * .

NAME _____ SCHOOL _____
 HOME STREET NUMBER _____ GRADE _____
 CITY _____ STATE _____ ZIP _____ AGE _____
 EMAIL ADDRESS _____ HOME PHONE _____
 (Please print legibly)

SPONSORING TEACHER INFORMATION (PLEASE NOTE PREFERRED CONTACT METHOD WITH AN *)

NAME _____
 EMAIL ADDRESS _____ PHONE _____

How did you learn about the Young Playwrights Festival? _____

TITLE OF PLAY _____

STUDENT

If I am selected as a finalist, I will be assigned a professional theatre mentor and agree to work with him or her to revise the play for a period of 4-5 weeks prior to rehearsal. See FAQ for details. _____INITIAL

This confirms my intent to participate in the 2018-2019 Young Playwrights Festival. I confirm that my submission is an original work (*plagiarized materials will be disqualified*). I also confirm that, should my work be selected as one of the semifinalists or finalists, I will be able to participate in all meetings, rehearsals and the performances as necessary.

I understand that the Wharton Center Institute for Arts & Creativity and the Michigan State University Department of Theatre reserve the right to record, videotape and/or photograph any and all of the performance of my work and participation in any events associated with the Young Playwrights Festival, and reproduce and/or distribute all or part of these recordings or photographs and the original text of my submission as deemed appropriate without compensation.

I understand that any award I receive from the presenters and/or sponsors of the Young Playwrights Festival for my participation is non-transferable.

STUDENT'S SIGNATURE _____ DATE _____

PARENT/GUARDIAN'S SIGNATURE _____ DATE _____

SPONSORING TEACHER

I confirm my intent to sponsor the aforementioned student's application for the 2018-2019 Young Playwrights Festival. I confirm that, should this work be selected as a finalist, I will make all appropriate arrangements for the student's release from regularly scheduled school classes and activities to participate in all meetings, rehearsals and the performances as necessary.

SPONSORING TEACHER'S SIGNATURE _____ DATE _____

SUBMIT ELECTRONIC APPLICATION AND PLAY SCRIPTS

WITH APPROPRIATE COVER/DESCRIPTION SHEETS TO: LAURIE BRISEÑO: laurie.briseno@whartoncenter.com

ALL ENTRIES MUST BE ELECTRONICALLY SUBMITTED/POSTMARKED BY

MONDAY, DECEMBER 3, 2018

2018-2019 YOUNG PLAYWRIGHTS FESTIVAL – COVER SHEET

STUDENT INFORMATION (PLEASE NOTE PREFERRED CONTACT METHOD WITH AN *). It is crucial that directors be able to reach you during rehearsals for any questions they may have regarding your script. They will try to reach you at the preferred method you have marked with an * .

NAME _____ SCHOOL _____
HOME STREET NUMBER _____ GRADE _____
CITY _____ STATE _____ ZIP _____ AGE _____
EMAIL ADDRESS _____ STUDENT PHONE _____
(Please print legibly)

SPONSORING TEACHER INFORMATION (PLEASE NOTE PREFERRED CONTACT METHOD WITH AN *)

NAME _____
EMAIL ADDRESS _____ PHONE _____

TITLE OF PLAY _____

CHECKLIST

- APPLICATION FILLED OUT COMPLETELY AND SIGNED BY PARENT, SPONSORING TEACHER, STUDENT
(This form may be faxed, scanned or mailed in)
- SCRIPT MUST BE TYPED AND SUBMITTED AS A MICROSOFT WORD DOCUMENT
- PAGES NUMBERED
- ONE (1) COPY OF ELECTRONIC SCRIPT
- ONE COPY OF SCRIPT WITH COVER SHEET AND DESCRIPTION PAGE (DO NOT INCLUDE NAME ON SCRIPT- SCRIPTS ARE ANONYMOUS TO JUDGES)

I have completed the above checklist:

STUDENT'S SIGNATURE _____ DATE _____

EMAIL COMPLETED FORMS & SCRIPT TO:

laurie.briseno@whartoncenter.com

MICHIGAN STATE UNIVERSITY
WHARTON CENTER FOR PERFORMING ARTS
750 EAST SHAW LANE
EAST LANSING, MI 48824-1318
(517) 884-3141

FAX: (517) 353-5329

ALL ENTRIES MUST BE POSTMARKED/RECEIVED VIA EMAIL BY
MONDAY, DECEMBER 3, 2018

2018-2019 YOUNG PLAYWRIGHTS FESTIVAL – DESCRIPTION PAGE

TITLE OF PLAY:

SETTING:

PLOT:

BRIEF DESCRIPTION OF EACH CHARACTER (MAX 4 CHARACTERS)

1.

2.

3.

4.